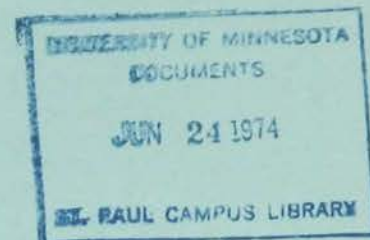


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HANDBOOK
for
4-H SHARE THE FUN WORKSHOPS
1972



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I. Introduction

Introduction to Workshop

Today's study will be divided into three main sections. In the first section we will strive to develop an awareness of the values Share-The-Fun has for its participants and what it can mean for the young people participating. This section will involve discussion on our part (some "brainstorming"), looking at a portion of the manual, and listening to the opinions of people in the entertainment and educational communities through a tape recording.

In the second section of study we will touch on the "whats" and "hows" of going into production.

Finally, in the last portion of our encounter, we will put some of our thoughts and ideas into practice and see what happens when you put on a Share-The-Fun of your own.

Goals and Objectives of Workshop

The goals and objectives of this program probably seem obvious to you after hearing the areas we are going to consider.

In our discussion of values, the aim is to formulate ideas of what Share-The-Fun should and can mean, as well as come to some realizations of the potential it holds for the favorable development of young people.

In the portion of the workshop to be devoted to coming up with ideas of what to do and how to do it, the main objective is to provide you with information that may assist you in planning and preparing an act.

The third section is designed not only to give practice in and life to ideas about Share-The-Fun, but to be fun and remind everyone what it is like to be the performer rather than the supervisor.

This workshop has been put together in hopes that it will provide insight and information that will lead to the strengthening of the 4-H Share-The-Fun program.

I hope at the end of the workshop we can attain feedback from you, so ideas can be formulated about what you feel would be valuable to cover if we should have subsequent workshops.

II. Values of Share-the-Fun

Questions to Help You Develop Your Ideas on the Values of Share-the-Fun

These are questions which may facilitate discussion about the value of Share-the-Fun for its young participants.

1. The Share-the-Fun program exists. What was the reason for the initiation of such a program?
2. Why is participation in an activity like this good for kids?
3. How do they benefit?
4. What do they learn?
5. What is the value of having a competitive vs. a non-competitive format?
6. What can a program such as this do for 4-H public relations?
7. What values have you identified?

Summarize your ideas here:

Some questions to consider about the values of Share-the-Fun for the intended audience.

1. How do we want the audience to feel after they have seen an act?
2. Is it necessary to do more than entertain?
3. Does how the audience feels affect how youth feel about their participation in Share-the-Fun? Explain.

Summarize your ideas here:

Ideas of Others

To get a broader knowledge of the values of Share-the-Fun, the ideas of a number of authors are presented here. In most cases they are referring to

stage experience in the theatre, but the areas are so closely related that their ideas can be easily adapted.

In a couple of instances other subjects that are of interest to us, are referred to.

Guthrie, Tyrone, Tyrone Guthrie On Acting, The Viking Press, New York, 1971.

(On being a director)

"... a wise teacher can be exceedingly helpful to an eager... beginner. He can be taught to discipline his imagination; to develop both mind and body through practice; he can be taught quite a good deal about theatrical technique; he can be helped to develop his technique by developing the imagination and, no less important, vice versa."

"In subjects which involve a good deal of technical as well as theoretical instruction... , the rapport between master and pupil becomes of dominant importance." (p. 24)

Kurnow, Melvin M. (Project Director), Dramatic Arts in School and Theatre, Minneapolis Public Schools and The Minnesota Theatre Company, Minneapolis, 1968.

"... a play... can excite, amuse, teach, or transform, but it cannot do any of these unless it is a two way experience--a give and take proposition... Listening and watching are, of course, essential. More important though is an objectivity towards the experience. Preconceived attitudes and prejudices should be left at the door and replaced by an open and receptive mind." (p.3)

Lewis, George T., Teaching Speech, Charles C. Merrill Publishing Company, Columbus, Ohio, 1969.

(On "Objectives, Values and Teacher Competence")

"Radio and theatre skills are not the province of the amateur. Life-enriching and fulfilling experience can be gained under wise and competent guidance... Under incompetent direction these same activities can be a detriment..." (p. 23)

Sievers, W. David, Directing for the Theatre, Wm. C. Brown Company Publishers, Dubuque, Iowa, 1965.

(On the Values of and Reasons for Participation in Theatre.)

"... the drama, permits emotional participation as well as intellectual understanding. The theatre is the most human of all arts, for its subject has always been the life of men and the destiny of man. For some 2,400 years... the theatre has been a means of learning through doing, through participation..." (p. 2)

"Values to be derived from play production..."

... insight into human character ...
... a study of the humanities ...

- . . . cultivating an appreciation for . . . literature . . .
- . . . an opportunity to experience struggles . . .
- . . . empathic experience . . .
- . . . development of critical standards . . .
- . . . development of audience decorum . . .
- . . . sharing an emotional experience . . .
- . . . enjoyment . . .
- . . . personal development and psychological maturation . . .
- . . . a therapeutic outlet . . .
- . . . growth in speech and language arts . . .
- . . . improvement in body movement and coordination . . .
- . . . it satisfies the student's need for group identification
and a sense of 'belongingness'" (p. 5-10)

Georgina McGillivray, Cargill, Inc., Associated with program personally for 23 years.

"While the 'Share-the-Fun' title leads one to think of entertainment or recreation, which it is, the basic reason behind it has always been one of education-through-doing. The 4-H participants learn how to develop stage presence, how to communicate with audiences, what this thing called showmanship is, and what makes for good entertainment. Some young people also find out the stage is not for them, and retire to a strictly audience position."

The experience of preparing and performing for Share-the-Fun can be of great value in the development of what might be called a person's inner self. Any form, which might be prepared for the event, serves as an emotional outlet. Because of this fact, it is likely that tense or frustrated energy might be directed toward a rewarding and productive end. Related to this is the idea that an effort like this is a vehicle for expression. This is good in a number of ways. One involves the feeling of accomplishment that may be a result of giving form to ideas and feelings that the individual has. Also, satisfaction at seeing an extension of yourself praised and appreciated, as well as the simple feelings of pleasure and enjoyment for being rewarded for working on something you enjoyed. Satisfaction in any of these areas will serve as encouragement and result in the willingness on the behalf of the participant to initiate work on a similar task again.

An experience such as Share-the-Fun can also contribute to the development of a person's outer self, or what may be called "presence." An activity such as this gives the participant more experience in relation to his own capabilities, his relationships to others, and performing. This naturally serves to build his or her confidence and this logically will also increase their poise.

Picking up on the idea of the participant's relationships to others brings us to the value of Share-the-Fun as a developer of the social self. This takes many forms, but basically involves gaining a better understanding of the working, producing and playing relationships he has with his peers or the same relationships he may have with adults. Every exposure the individual has will contribute in some way to this development. Share-the-Fun is a good one as it almost insures that the experience will be a good one. That is, positive and favorable.

Related to the above is the idea of being "sociable." The preparation of an act for Share-the-Fun will assist in making the youngster a more well-rounded and diverse individual. It gives him an additional side or dimension. It is obvious that the individuals who make the extra effort and go through the extra work in preparation for Share-the-Fun, in addition to their agriculturally and home oriented projects, will be much richer for it.

Besides the influence Share-the-Fun may have on the development of the participant's "self," there are other developments which might be considered assets for the future. One involves the fact that it takes a relatively organized effort to develop and present a Share-the-Fun program. This then may increase the participant's realization of what goes into the coordination of such an effort. Also, what his part in the overall effort may be. This in turn lets the participant get a feeling of being a part of a whole, a part of a system.

The comparison and judging that goes on in the minds of the participants brings us to another future asset of Share-the-Fun. This comparison will undoubtedly serve to develop the personal tastes and preferences of the youngster and also to develop his critical nature.

Somewhat related to the idea of the development of a critic is the development of an observer. The Share-the-Fun activities might be considered a seasoning ground for the potential audience of tomorrow. Experience on stage and in rehearsal will undoubtedly make the participants better listeners and a better mannered audience.

Another area that would probably be considered secondary, but is still of great importance to the maintenance of the Share-the-Fun program, is public relations. Share-the-Fun shows the 4-H organization as being a many faceted one. It presents it as something besides an agricultural and home-ec type organization. Similarly, it shows that through the years the organization has been flexible and perceptive enough to branch out and adapt its program to other areas.

Share-the-Fun also results in exposing the 4-H organization to a larger and more diverse group of people, which is obviously good for the organization.

The Share-the-Fun program also unites the 4-H organization itself. It could be considered a cohesive force because so many areas and levels of the 4-H organization are drawn upon to work toward the final effort.

III. What To Do

Some examples---

Music

Instrumental--solos
Instrumental--groups
Combinations of instrumental & dancing
Combinations of instrumental & singing
Orchestral
Singing--solo
Singing--two or more
Dramatization to a song
Interpretive reading with music
Novelty--tin pan bands, spoons, etc.

Dramatic

Interpretive reading of literature
Interpretive reading of poetry
Pantomime
Skit--original
Skit--scripted
Melodrama
Silhouette plays
Musical skits
Marionettes or puppets
Monologues--original or scripted

Dancing

Ballet
Modern
Folk
Square Dancing
Ballroom
Acrobatic
Pantomimes
Shadow dancing
(All solos or group)

Dramatic

Comic dialogues
Magic acts
Ventriloquism act
Combinations of singing,
dancing, acting excerpt
from a show or play

Stunts

Tumbling
Acrobatics--gymnastic dis-
plays
Juggling
Balancing

Things to Consider When Deciding on What To Do

- Is it an activity that will motivate the group? They must want to do it in order to do a good job. They should be proud of what they are doing. They shouldn't feel silly.
- Is it something the group is capable of doing, or can learn to do?
- Do you have a sincere commitment from everyone to work on the project?
- If they must learn to do something new, are there qualified persons or sources of information that can assist them?
- How much time do you have to prepare the act? If you are choosing to do something new, is there time enough to prepare it well?
- How long should the act be?

- How many persons work into the act? How many do you have? Can the numbers be adapted?
- What kind of stage facilities do they have where you will be presenting the act? Lighting facilities? Sound systems?
- Will you need musical accompaniment or a record?
- If you need costumes and props, do you have the time and man power to prepare them?
- Do you have to stick to one thing in your act? Could you combine a number of different things the kids may already do? You could possibly unify this through a theme of working with the same song.
- Can you allow enough time to complete preparation? Some pressure and tension are good when preparing for a show, but too much, as a result of lack of time or procrastination, might well make the work seem a grind and spoil the enjoyment.
- What would your act require in relation to special equipment? Is it available?
- Who is the audience? Does it vary from time to time?
- Almost anything, done well, is a pleasure for the audience.

Mistakes, Misconceptions on What to Do

It is not necessary to involve an entire club in an act. Not all acts can be adapted well to so many. If the entire group wants to participate, perhaps some of them could work on props, scenery, and costumes. Or assist with music accompaniment, or ideas on choreography. Another possibility is to have several acts from a club.

- Get away from slams at specific groups. Although rare, there have been some instances where a race or the elderly have been made fun of. It's bad taste.
- Many ideas and skits have been used, and reused. Be innovative. Think of something new. People enjoy new ideas, where they are not sure what is going to happen.
- Whatever it is, try to make it polished. It always helps if the act involves the participants really doing something. Sometimes, this is lost sight of, and the act is about a lifeless object doing something, for instance a machine.
- The act does not have to relate to only one thing. It is possible and interesting to combine a number of different activities.
- Don't plan on having anyone in the group inanimate for too long.

- Whatever the act, make sure it has some life.
- Don't let costuming and props bother you. If there is a period, feeling or mood you want to create, remember just a hint is adequate. It's not necessary to overdo it.
- Plan on an act that won't drag. If it isn't a fast moving act, it shouldn't be too long.
- It is not necessary to stress that the act is a 4-H act. Too much attention to 4-H might detract from the overall effect of the show.

IV. How to Put on the Best Performance

A Plan to Follow

1. Decide on an idea for your act. This, of course, will involve a number of considerations: the talents within the group, what they want to do, and what they have time to do.
2. If necessary, seek the information, or person necessary to assist in planning the act. If the supervisor or director does not have the ability to give good direction to the development of the act, he should seek assistance. This might come in the form of printed matter, a parent or a teacher.
3. Formulate specific plans of what is to be done. This will include, somewhere, going through the questions: What do you need? What do you want? What is available? After some kind of compromise is made in this area, the next step is to assign tasks.
4. Make a schedule for rehearsal and any other work that needs to be done.
5. After a period of rehearsal, it is a good idea to try the act out on someone. This will give you some feedback and you can judge if any changes should be made.

Considerations: Technical, Artistic

1. Lights

In the Share-the-Fun programs in the past, the director of the overall show has planned the lighting.

In the places where the Share-the-Fun shows are held, there are generally a couple of types of lighting available. These include general overhead lighting and spotlights. In some of the facilities there is more available. At the 4-H Building at the Fair for example, there are three types of overhead lights, center spots, side spots, and foot lights. Some of the bulbs are of different colors and some have filters that change the color of the light.

The type of lighting you consider using will vary according to what your act involves. A single spot, effective for an instrumental solo, wouldn't work for a tumbling routine. The lighting will also vary according to your location on the stage, where and how quickly you move around the stage, and how many people are in the act.

Lighting is many times forgotten in the preparation of an act. It can be a great addition to the effectiveness of an act, so it might be worthwhile to think about it. Any suggestions and ideas you have will be welcome.

2. Makeup

Distance and lighting have the effect of erasing facial features and draining the facial color of the people on stage. For that reason, some makeup is almost essential. The makeup used need not be elaborate or expensive stage makeup. Regular makeup can work nicely and is cheaper.

All that is necessary in most cases is some added cheek and lip color. Sometimes, increased accent to the eyes is necessary also.

If you are trying to create a particular image as character, more makeup may be required. You may also have to check into what features in particular give you a specific feeling about a character. It is a good idea to consult some makeup references. Also some pictures from magazines or books may help to give you some ideas of what you want to look like.

3. Costuming

Costuming can be very elaborate, expensive, and effective. Or, it can be simple, inexpensive, and effective. Sometimes, the latter is even better than the first.

A period in history can be hinted at through simple modifications in clothing, through hats, and through the objects people carry. A good way to get ideas for these modifications is to refer to old books, papers, periodicals, or some of the many costume books that are available.

Things need not be done perfectly. The distance involved and the imagination of the audience can easily turn old material and netting into a lovely gown.

4. Scenery and props

Generally in Share-the-Fun acts, a great deal of scenery is not necessary, or convenient. For many acts specific scenery is not required. If it is required, for a skit or pantomime for example, just a hint of the room or place is enough. This makes it easier for the groups to prepare, while still filling the needs of the act. Again with scenery, the distance and imagination of the audience can easily turn a piece of painted shrubbery into a very real bush.

The same is true for props. Easily made out of cardboard, wood and paint, they can quickly change into a gun or a candelabra.

5. Sound

Sound equipment is an important consideration when working up an act.

The mikes you use should always be checked prior to the time you are going to use them. In fact, rehearse with the mikes, if possible. Other equipment that you may use should also be checked. This might

include record players, tape recorders, or any other technical equipment.

Audio equipment, used for background music or special effects, many times contributes to the overall effectiveness of an act. It can serve many purposes. Music can support the movement on stage, assist in making smooth transitions, and set the mood, which will also give the audience clues as to what is happening on stage. Pantomimes are greatly assisted by the use of music and sound effects, even masters such as Marcel Marceau and Red Skelton use them.

6. Blocking and movement

The area of blocking and movement includes the use of stage area, the movement from one place to another while on stage, entrances and exits, and the movement of an individual in a stationary location on stage.

Dance routines and acrobatics have most of their movements planned naturally, through their choreography. The areas of movement that would still affect them would be entrances and exits, and the movement of the individual when in a stationary location.

Their entrances and exits, like everyone's, should be organized and speedy. This helps to move both the act and the show along, besides giving it life. If it is possible for the entrances and exits to be worked into the routine, this can be effective.

The movement of an individual when in a stationary location, or not the center of attention, can greatly affect the act. Movement attracts attention. That is why unnecessary shuffling and wiggling is bad. It detracts from the main action. If you don't want attention drawn to someone, because he is not partaking in relevant activity, the person should take a comfortable stance or pose and maintain it. He shouldn't wiggle or shift weight.

The use of the stage area is an important planning consideration. Generally, especially if the act is small, it is good to get them as close to the audience as possible. There are a number of alternatives you could consider, however. Some questions you might ask yourself are: Do they have to be center stage? Do they have to be onstage? Do they have to be clumped together or can they be staggered? Could they possibly be on different levels?

Depending on your answers to these questions, you might be able to come up with some new and different approaches to your group arrangement.

If the group is a large one, it is a good idea to use a good amount of space and spread them out. It will look much better if they don't seem cramped. Also, it will make it interesting if you vary the areas of the stage used in the act.

Movement from one place to another on stage, no matter what purpose, should seem planned and smooth, not indefinite.

7. Voice

The voices of the participants should be as clear as possible, as should their diction and enunciation. Nothing should be sloppy.

Volume, with the assistance of microphones, should be no problem.

Those singing or speaking should direct their vocalization directly to the audience, even if far away. This will help to transmit warmth and a close feeling to the audience.

8. General attitude

One of the most important factors in the success of an act may be the overall attitude of the performers. They must seem like they are enjoying what they are doing. A pleasant facial expression or a smile transmits great vitality to the audience. A "deadpan" can be a disaster, unless in a comedy routine.

V. Leading Share-the-Fun

One of the tasks of the leaders involved in Share-the-Fun is to give shape and direction to an individual act, or show, as a whole. Directors, emcees, or club leaders should be aware of an effective plan that will show a group off at its best. The concept that seems generally to promote the best efforts involves a continual building of the act or show. This building can be done through excitement or variety. Ultimately, there should be a high point or climax in the act or show that will leave the audience with a feeling of elation and satisfaction.

On Being a Club Leader

It is difficult to generalize about being a leader. A good leader knows his own talents and those of the youth with whom he works and tries to utilize the best of both. Examples: Some leaders stand back and let the youth do everything. Some leaders have much technology--and are much like teachers. Some leaders are greatly involved in helping youth develop their own ideas.

What do these terms mean to you?

Zest -- Spirit -- Full of Everything -- Not always sure of the techniques . . .

Creative . . .

Help youth think in creative ways. Encourage their innovative ideas. Stand behind them and support them. Find other people or helps from the community. You are not expected to be "everything."

On Being a Director

A director should perform a number of duties for the group. He should set an example of organization, confidence, and poise. He should be an adviser, an informer, a guider, and a resource person. He should be a sounding board for ideas and a testing ground for actions. If necessary, he should be an instructor. And when it comes to an end, and the act goes on, he should be a strong supporter.

On Being an M.C.

The M.C.'s are really all-important people in the show. They play so very many roles. They are the link between the people on stage and the people in the audience. They are the "sellers" of what is happening on stage. They show off the show, so to speak, and help the acts along.

To be an effective M.C. and to fulfill these purposes, he should appear confident, straightforward, and knowledgeable.

Some hints that might assist in this task would include: 1) Be enthusiastic about all acts. 2) Know something about each act that the audience won't know. You can check with members of the act or the director for this. 3) Have fill-in material ready. This can be humorous material. It is very effective when about the specific group, the audience, or the setting. Whatever it is, make it contemporary, and preferably yours. We don't want "old stuff."

VI. Getting Information and Help

Community Members Who Could Be Used as Resource People:

Books

This is a short list of books pertaining to the stage. There are a great many more. Your most effective search will probably be through your own library's card catalog. Although some of these books may not pertain specifically to what you want, they contain many ideas which can be adapted.

Directing

- Canfield, Curtis, The Craft of Play Directing, Holt, Rinehart and Winston, Inc., New York, 1963.
- Davis, Eugene C., Amateur Theatre Handbook, Greenberg Publishers, New York, 1945.
- Sievers, David W., Directing for the Theatre, Wm. C. Brown Company, Dubuque, Iowa, 1965.

Sound

- Burris-Meyer, Harold, and Mallory Vincent, Sound in the Theatre, Radio Magazine, Mineola, New York, 1959.
- Napier, Frank, Noises Off: A Handbook of Sound Effects, Fredrick Miller, Ltd., London, 1936.

Makeup

- Baird, John, Make-up, Samuel French, New York, 1930.
- Corson, Richard, Stage Make-up, Appleton-Century-Crofts, New York, 1967.
- Factor, Max, Hints on the Art of Make-up, Max Factor Studios, Hollywood, 1936.
- Strenkovsy, Serge, The Art of Make-up, E. P. Dutton and Co., New York, 1937.

Scenery

- Buerki, F. A., Stagecraft for Nonprofessionals, University of Wisconsin Press, Madison, 1962.
- Cornberg, Sal, and Gebauers Emanuel L., Scenery for the Theatre, Harper and Brothers, New York, 1941.
- Hake, Herbert V., Here's How, Row, Peterson and Company, Evanston, Illinois, 1942.
- Philippi, Herbert, Stagecraft and Scene Design, The Riverside Press, Cambridge, Massachusetts, 1953.
- Stahl, Leroy, Simplified Stagecraft, T. S. Denison Company, Minneapolis, 1962.

Lighting

- Bowman, Wayne, Modern Theatre Lighting, Harper and Brothers, New York, 1950.
- Selden, Samuel, and Sellman, Hunton D., Stage Scenery and Lighting: A Handbook for Nonprofessionals, Appleton-Century-Crofts, New York, 1959.

Costume

- Barton, Lucy, Historic Costume for the Stage, Walter H. Baker Company, Boston, 1935.
- Davenport, Millia, The Book of Costume, Crown Publishers, New York, 1948.
- Laver, James, Costume of the Western World, George C. Harrap and Company, London, 1951.
- Walkup, Fairfax P., Dressing the Part, Appleton-Century-Crofts, New York, 1950.

Films and Filmstrips

There are filmstrips available on every facet of the stage and theatre. For a list see "Educational Theatre Journal," XV, 1, March, 1963 and XV, 3, October, 1963. The journal is available at college or university libraries.

Periodicals

(Refer to the Reader's Guide to Periodic Literature for further information.)

- Educational Theatre Journal
- Dramatics
- Theatre Arts
- Variety
- World Theatre

Play Publishers

- Walter H. Baker Company, 100 Summer St., Boston, Mass.
- Children's Theatre Press, Cloverlot, Anchorage, Ky.
- Dramatic Publishing Company, 59 East Van Buren St., Chicago, Ill.
- Dramatists Play Service, Inc., 14 East 38th St., New York, N. Y.
- Samuel French, Inc., 25 West 45th St., New York, N. Y.

The University of Minnesota publishes two catalogs that can be obtained through the Loan Play Library of the Continuing Education in the Arts Office, 320 Westbrook Hall, U of M, Minneapolis, Mn 55444. Also, many directing texts have extension lists of plays.

You can have your name added to the following mailing lists by contacting the Continuing Education in the Arts Office:

Community Theatres

H. S. Theatres

Children's Theatre

Additional training opportunities that are available through Continuing Education in the Arts:

Summer Art Workshops--Grand Rapids, Minnesota
workshops include:

acting
directing
technical theatre
possibly music

Department of Theatre
offering 5-week summer course in theatre.

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